

News and Notes

GUGGENHEIM FELLOWSHIPS for 1965–66 have been awarded to the following members of the RSA: Albert J. Loomie, S.J. (Fordham U), Anglo-Spanish diplomacy, 1605–30; John Hazel Smith (Marquette U), The Renaissance texts of Seneca's tragedies; Milton Steinhardt (U of Kansas), The life and music of Alard du Gaucquier (1534–82); and Alan S. Trueblood (Brown U), Spanish drama of the Golden Age.

AN INTERNATIONAL COMPETITION for an award of one million lire (ca. \$1,600) for the best unpublished PH.D. thesis or other scholarly work on Pico della Mirandola, or a subject closely related to Pico and his work, is being offered by the Town Council of Mirandola, Modena, Italy. The jury will be composed of seven international scholars headed by Mario Salmi, President of the Istituto nazionale di studi sul Rinascimento, or his representative, and all entries (six copies) must have been received by June 30, 1966. Submissions and requests for information should be sent to the Segreteria del Comune in Mirandola.

THE SOUTHEASTERN INSTITUTE OF MEDIEVAL AND RENAISSANCE STUDIES, in its first session [see *RN* xvii, 64–5], offered the following seminars: The Critical Editing of Tudor and Stuart Dramatic Texts, Arthur Brown (U College, London), Senior Fellow; The Transition from Renaissance to Baroque, Werner P. Friederich (U of NC), Senior Fellow; Medieval and Renaissance Poetics, Allan H. Gilbert (Emeritus, Duke U), Senior Fellow; Studies in Renaissance Music, Gustave Reese (NYU), Senior Fellow; The Greek World in the Mid-fifteenth Century, Sir Steven Runciman (Trinity C, Cambridge), Senior Fellow; Erasmian Humanism in England, Craig R. Thompson (Haverford C), Senior Fellow; and Spanish Drama of the Golden Age, Bruce W. Wardropper (Duke U), Senior Fellow.

THE VII CENTENARY of the birth of Dante Alighieri has been celebrated in many places. Following are some of the programs:

New York: City College commemorated the anniversary with two art exhibits and a three-day 'Homage to Dante' program on May 5, 7, and 10. On May 5, Maurice Valency (Columbia U) spoke of 'The Love Song of Dante Alighieri'; on May 7, Irma Brandeis (Bard C) spoke on

'Glimpses of the Master's Hand'; and on May 10, John Freccero (Cornell U) spoke on 'The River of Death.' Preceding each lecture, music was played by the College Brass Ensemble and sung by tenors Harold Brienens and Constantine Cassolas (City C). An exhibit from the Istituto Italiano di Cultura featuring facsimile reproductions of illustrations for the *Divine Comedy* by seventy contemporary Italian artists was placed on display in the Lewisohn Lounge through May 10. Another display, consisting of selected items from Cornell University's Fiske Collection and including reproductions of works of Botticelli and Dali, was shown in the Morris Raphael Cohen Library.

New York: Manhattan College sponsored a lecture on May 11 by John Freccero (Cornell U) entitled 'Dante's River of Death; Inferno, II, 108.'

Ravenna celebrated the seventh centenary of the birth of Dante with a series of special events covering the period March 6–October 31. Highlights of the celebrations: March 6–7, a day of international studies was held, promoted by the Society of Romance Studies, with the participation of professors from the universities of Bologna, Oxford, London, and Urbino; April 27, an International Congress of Italian Literature was held with the theme 'The Figure of Dante in the World'; May 23–25, the Istituto di Antichita Ravennati e Paleo-Bizantine held the First National Congress of Byzantine Studies. Special exhibitions of books and mosaics, concerts, and commemorative visits to the tomb of Dante made up the remainder of the celebrations.

Porciano: the tower where Dante was a guest of Count Bandino Guidi during the years immediately following his exile from Florence will be restored this year by its present owner, Signor Pecht, to honor the seventh centenary of the poet's birth.

THE FRANCIS BACON FOUNDATION at the Claremont Colleges sponsored a series of three lectures by Paul Oskar Kristeller (Columbia U) under the general heading 'Renaissance Concept of Man.' The lectures, delivered on May 17, 19, and 21, were entitled 'The Dignity of Man,' 'The Immortality of the Soul,' and 'The Unity of Truth.' They will be published at a later date.

A program of two lectures by Duane H. D. Roller (U of Oklahoma) under the general heading 'Science and Humanities' was given at Harvey Mudd College. The individual lectures, delivered on May 5 and 6, were entitled 'Science and Beauty' and 'Galileo and the New Science.'

THE NATIONAL TRANSLATION CENTER, established on January 1, 1965 at the University of Texas with a grant by the Ford Foundation of \$750,000, has undertaken a five-year program to encourage the translation into English of foreign works of artistic and cultural significance. Each year it will award five to ten fellowships in amounts ranging from \$5,000 to \$10,000; it will also commission needed translations. The National Advisory Board includes W. H. Auden, Robert Lowell, William Arrowsmith, Robert Fitzgerald, Jackson Matthews, Roger Shattuck, and Charles S. Singleton (RSA member). The deadline for application for fellowships is October 31 of each year; queries should be sent to Box R, University Station, Austin 78712.

HANS BARON has been appointed (the first) Distinguished Research Fellow of the Newberry Library; in August Dr. Baron received the Premio Internazionale Forte dei Marmi, awarded under the auspices of the University of Pisa, for his work on Italian civilization.

HANS HOLBEIN THE ELDER AND THE ART OF THE LATE GOTHIC PERIOD was the title of an exhibition mounted in the great gallery of the Augsburg Town Hall in Germany from August 21 through November 7. Forty paintings and sixty drawings of Holbein, together with some 180 works by members of his circle, were assembled from museums, churches, and private collections in Germany, Switzerland, and Britain.

THE FONDAZIONE GIORGIO CINI held the Seventh Corso Internazionale d'Alta Cultura in Venice, September 4-26, on the theme 'Sensibilità e Razionalità nel Settecento.' Papers of especial interest to readers of the *RN* were 'Significato del Settecento Veneziano' by Giuseppe Fiocco (Padua); 'Imaginative Aspects of Vedute Painting' by William C. Constable; 'Giambattista Vico e la Nuova Storia Roma' by Arnaldo Momigliano (London); 'La Musica a Venezia dopo la Decadenza della Cappella Ducale' by Gian Francesco Malipiero; and 'Arcadia e Utopia,' by Ernst Bloch (Tübingen).

RESEARCH OPPORTUNITIES IN RENAISSANCE DRAMA, 1965: free copies will be sent to readers of *RN* as long as supplies last. Application should be made to The Editor, *Renaissance Drama*, Northwestern University, University Hall 101, Evanston, Illinois 60201.

THE METROPOLITAN MUSEUM OF ART, New York, began an exhibition of Italian drawings from the private collection of Janos Scholz on May 8. Seventy-five drawings were chosen to illustrate the history of drawing in Italy from the early Renaissance through the eighteenth century. A special showing of forty-five prints and drawings formerly in the Scholz Collection which have passed into the hands of the Museum during the past thirty years complemented the loan exhibition. Among the drawings were works by Pisanello, Raphael, Catena, Correggio, Parmigianino, Guercino, and Pietro da Cortona.

The Museum has scheduled a lecture series for Wednesdays in the Fall on 'The Golden Age of Painting: The Great Masters of the 17th Century in Italy, Spain, France, and the Netherlands.' Margaretta M. Salinger, Associate Research Curator, Department of Paintings, will be the lecturer.

Recent acquisitions include four brilliantly colored panels depicting Abraham, Noah, Moses, and David by Lorenzo Monaco and a late sixteenth-century alabaster statue, *Charity and Her Children*, attributed to Germain Pilon.

THE INSTITUT POUR L'ÉTUDE DE LA RENAISSANCE ET DE HUMANISME of the University of Brussels held a colloquium on April 3, 4, and 5 under the general title 'Individu et Société à la Renaissance.' The proceedings opened on the evening of April 2 with a concert by the Ensemble Pro Musica Antiqua under the direction of Safford Cape.

On April 3, after an address by the Director of the Institute, three papers were presented: 'Le Commerce Épistolaire comme Expression Sociale de l'Individualisme Humaniste' by Pierre Mesnard (Centre d'Études Supérieures de la Renaissance, Tours); 'Individualisme et Sécurité Juridique: la Prépondérance de la Loi et l'Acte Écrit au XV^e Siècle' by John Gilissen (Brussels); and 'Individualité et Communauté. Le Secret des Réformateurs' by Henri Meylan (Lausanne).

On April 4 three papers were presented: 'Un Cas Particulier. Individu et Société dans les Deux Phases de la Renaissance en Pologne' by Claude Backvis (Brussels); 'Toleranz und Menschenwürde. Das Toleranzproblem im beginnenden 16. Jahrhundert: Johannes Reuchlin und Ulrich Zasius' by Guido Kisch (Basle); and 'Le Rôle des *Doctores Legum* dans la Société de l'Allemagne du XV^e Siècle' by Hans Thieme (U of Freiburg, Bresgau).

On April 5 the last three papers were presented: 'Deux Humanistes

dans une Société de la Renaissance: Les Conseillers d'État de Corberon et d'Argenson' by Roland Mousnier (Paris); 'La Réalité Sociale dans l'Univers d'Albert Dürer' by Jean-Claude Margolin (Centre d'Études Supérieures de la Renaissance, Tours); and 'La Situation de l'Individu Malade dans la Société de la Renaissance' by Hyacinthe Brabant (Brussels). The colloquium concluded with a general discussion.

TWO WORKS BY MICHAEL SERVETUS, *De Trinitate Erroribus* and *Dialogorum de Trinitate*, have been given to the First Unitarian Church of Brooklyn by Mrs. Adrian Van Sinderen.

WORLD COUNCIL OF RENAISSANCE ART: at the meeting of the International Renaissance Art Conference, held at Budapest, May 4-8, Alfonz Lengyel (American C in Paris) read a paper proposing the formation of a World Council of Renaissance Art with the following purposes: (1) to create a World Center of Renaissance Art Studies, possibly in Paris, with the cooperation of UNESCO and other international cultural agencies; (2) to co-ordinate documentation in the field by using and revitalizing documentation centers already in existence; (3) to co-ordinate Renaissance art research in universities and research institutes; (4) to prepare a world census of Renaissance art; (5) to co-ordinate dissertations on Renaissance art; (6) to raise a fund for research and to co-ordinate funds already existing; (7) to arrange for the publication of manuscripts of scholars of the Renaissance (scholars of the Central and East European Renaissance are almost unknown in the West); (8) to train experts in such related fields as heraldry. The Council would be financially supported by member states, institutions, foundations, and individuals.

THE OREGON SHAKESPEARE FESTIVAL performed *Much Ado About Nothing*, *Macbeth*, *The Winter's Tale*, *1 Henry VI*, and *Volpone* for its twenty-fifth season, July-September. The Institute of Renaissance Studies offered an intensive series of short-term courses particularly related to the plays of the twenty-fifth Festival Season. The Faculty of the Institute consisted of Lawrence V. Ryan (Stanford), Dolora G. Cunningham (San Francisco SC), Herbert E. Childs (Oregon SU), Francis D. Haines, Jr. (Southern Oregon C), and John M. Wasson (Washington SU). The Margery Bailey Memorial Lectures were given by Lawrence V. Ryan (Stanford) on the subject 'Doctrine into Drama: *Everyman*,

Dr. Faustus, Macbeth on August 16, 18, and 20. The Gresham Lecture Series consisted of the following: on July 18, 'Shakespeare: The Uses of Religion' by Robert E. Fitch (Pacific School of Religion); on August 4, 'Dramatic Speech—and Poetry—in the Plays of Shakespeare' by Dorothy Nichols (San Francisco); August 11, 'Falstaff and Cleopatra and Their Infinite Variety' by R. J. Dorius (San Francisco SC). In addition a lecture on '*Macbeth* at Shakespeare's Globe' was presented by Ronald Watkins (Harrow School, England) on August 23, 25, and 27.

The Classic Marionettes of Peter Arnott performed *Dr. Faustus, Everyman*, and *The Cyclops* daily. Special guest lecturers also presented an informal series of talks as background to the plays of the season in Lithia Park from July 27 through August 7.

THE WALTERS ART GALLERY, Baltimore, scheduled a special program of medieval and Renaissance instrumental music by the Pro Musica Rara on May 3. The subject of the final two lecture-lunches sponsored by the Gallery on May 11 and 18 was 'Fifteenth-Century Pageantry.' The speaker was Mrs. Robert H. Lewis of the Gallery's staff.

The Walters Art Gallery, The Baltimore Museum of Art, and The Peabody Institute co-operated to present a remarkably comprehensive exhibition of calligraphy. The exhibition, which ran from June 6 to July 18, was entitled '2000 Years of Calligraphy.' The first section, on display in The Walters Art Gallery, covered the period from the first century up to 1500. The second section, on display at The Baltimore Museum of Art, covered the period from the sixteenth to the nineteenth centuries. The third section, on display at The Peabody Institute Library, illustrated the conscious revival of handsome writing and lettering as a special art, ranging from the work of William Morris to the work of Sheila Waters (1965).

RENAISSANCE AND REFORMATION, a new publication, lists information of interest to Toronto scholars working in the fields of the Renaissance and the Reformation. Any items of interest should be sent to N. Z. Davis, Department of Political Economy, University of Toronto. The first three issues have been devoted to listing various holdings in libraries accessible to scholars from the Toronto area, and listing events in and near Toronto. Articles on library resources included: 'Rare Books in the Trinity College Library' (Oct. 1964); 'Some Italian Materials at the Pontifical Institute' (Dec. 1964); 'Reformation Materials in

the Knox College Library' (Dec. 1964); 'Leonardo's *Trattato della Pittura* at the Pontifical Institute' (Feb. 1965); and 'The T. G. H. Drake Collection at the Toronto Academy of Medicine' (Feb. 1965).

THE ST. LUKE'S FESTIVAL SUBSCRIPTION SERIES, New York City, included two programs of Renaissance music. On April 4, the St. Luke's Choir of Men and Boys was directed by Clifford Clark in a performance of Tudor compositions; in May, the New York Pro Musica gave a program of Renaissance music featuring the *Missa de Beata Virgine* of Josquin des Prez.

THE NATIONAL GALLERY OF ART recently acquired a painting of *The Assumption of the Virgin*, one of the two religious works known to have been painted by Miguel Sithium (1465–1525), a Balt who belonged by training to the Flemish school. Originally the eight-inch by six-inch picture formed one of a series of forty-seven painted for Queen Isabella of Spain, forty-five of which were executed by Juan de Flandres.

ACLS GRANTS-IN-AID for postdoctoral research in the humanities have been awarded to the following members of the RSA: Howard Hibbard (Columbia U), A study of drawings by Carlo Maderno (1556–1629); Carlo Pedretti (UCLA), A catalogue of the da Vinci drawings at Windsor Castle; Caroline Robbins (Bryn Mawr C), A study of William Popple (1638–1708).

A BIBLIOGRAPHY OF ITALIAN VERSE COLLECTIONS in the University of Toronto Library is being prepared by J. A. Molinaro and Diane Dyer (U of Toronto). Some of the more interesting items include Girolamo Benivieni, *Opera* (Venetia, 1522), with a commentary on one of his poems by Giovanni Pico della Mirandola; two editions of Petrarch's *Rime*, with the commentary of Alessandro Vellutello (Venetia, 1550 and 1563), and another edited by Ludovico Castelvetro (Basilea, 1582); a sixteenth-century anthology of Italian verse compiled by Girolamo Ruscelli entitled *Rime di diversi eccellenti autori bresciani* (Venetia, 1554); and a first edition of Luca Contile, *Rime* (Venetia, 1560).

THE FOGG ART MUSEUM OF HARVARD UNIVERSITY has been given a Rembrandt *Head of Christ* by William A. Coolidge. The picture, con-

sidered an exceptionally sensitive treatment of the subject, was formerly in a Polish princely collection.

A SHAKESPEARE INSTITUTE at the University of Bridgeport has been established under the joint auspices of the American Shakespeare Festival and the University of Bridgeport. Dr. Allan Lewis, formerly of the New School for Social Research, joined the faculty of the University of Bridgeport in September to serve as Director of the Institute, which will commence operations in the summer of 1966.

Initial objectives of the Shakespeare Institute include the offering of a Shakespeare Festival Seminar on the graduate level in two five-week sessions at the University of Bridgeport in the summer of 1966. Consideration will be given to all aspects of Shakespeare production, with intensive study of plays to be produced in 1966 at the American Shakespeare Festival Theatre in Stratford. Special lectures by distinguished Shakespeare scholars and discussion periods in the theatre following each performance are also planned.

The Shakespeare Institute is to be governed by an executive council consisting of Allan Lewis (U of Bridgeport) as chairman; James Light (U of Bridgeport); Orville K. Larsen (U of Bridgeport); William Stewart (Assistant to the Festival Theatre Producer); and one other member of the Festival to be appointed by Joseph Verner Reed, Executive Producer of the American Shakespeare Festival.

For the summer of 1967 a course entitled 'Producing Shakespeare Today' is being planned, and in 1968 a course in 'The Thought of the Renaissance' will be offered. Later courses will include Tudor history, Elizabethan literature, and the 'Culture of the Renaissance,' including music, art, and customs of the times. Other Institute activities may include spring weekend seminars, week-long Shakespeare seminars for businessmen, publication of significant works on Shakespeare and the Shakespeare Theatre, and the issuance of a Shakespeare bulletin.

LIST AND INDEX SOCIETY: a proposal has been made by a number of British and American scholars that a society be formed for the purpose of producing copies of selected lists of and indexes to materials available in the Public Record Office in London. Membership will be open to individuals at an annual subscription of \$3.50, and the publications will be made available at cost price. It is thought that a maximum of eight to ten volumes can be produced in a year with an annual commitment to

institution members of \$75 to \$90. The inaugural meeting of the Society was held at the University of London on July 8. Members interested in joining are invited to write to Dr. G. R. Elton, Clare College, Cambridge.

THE NEW YORK PUBLIC LIBRARY has received a grant from the Old Dominion Foundation for the purpose of compiling and publishing a new 'Guide to the Research Collections.' William V. Jackson (U of Wisconsin) has been engaged as consultant and supervisor for the project, which will take approximately three years to complete and will bring up to date Karl Brown's 'Guide to the Reference Collections,' published in 1941. The 'Guide' will be organized on the basis of academic disciplines, with special sections on such materials as newspapers, public documents, and manuscripts. Physical and evaluative descriptions of the library's holdings in the various categories will be given.

A CENTER FOR REFORMATION AND RENAISSANCE STUDIES has been founded at Victoria University, Toronto. Its aim is to build up a small research library in the period 1474 to 1700 with books and xerox copies, specializing in the era of Erasmus. At present the Erasmus collection consists of 300 to 400 books. Any enquiries should be addressed to the Chairman, Professor F. D. Hoeniger, or the Vice-Chairman, Professor J. W. Grant, CRRS, Victoria University, Toronto 5. Scholarly offprints, gifts of books, or donations for the purchase of books or microfilm will be gladly accepted. The Center is particularly desirous of corresponding with Erasmus scholars.

THE CONFERENCE ON BRITISH STUDIES held its spring meeting on March 20 in the Loeb Student Center, New York University, with the President, Helen Taft Manning (Bryn Mawr), in the chair. The Recording Secretary, Donald Greene (Toronto), read the minutes of the last meeting, the Treasurer, Harold Hulme (NYU) presented his report, and the Executive Secretary, Ruth Emery (Rutgers), gave an interim report.

A reception for members was held at the Folger Shakespeare Library on December 28, 1964, during the annual meeting of the American Historical Association. The Conference's annual tea at the Anglo-American Conference of Historians took place at the Hotel Russell on July 8.

George Cuttino (Emory) agreed to act as Liaison Secretary with the duty of discovering names of specialists in British studies who may be in the United States and putting them in touch with institutions which might want to secure their services as lecturers. Departments are invited to register with Professor Cuttino in order to be advised regularly of prospective lecturers.